

A
Concise Introduction to the
Art
of Playing the
VIOLONCELLO.
Including
A Short and Easy
TREATISE ON MUSIC,
to which is added
THIRTY
PROGRESSIVE LESSONS,

By
Joseph Reinagle

Professor of the Violoncello,

OXFORD.

Price 3*s*.

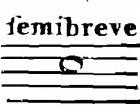
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The Names of the Notes according to their different length .

The longest of which, in Modern Music, is a Semibreve, and is to be held during the time you may count four Vibrations of the pendulum of a house Clock.

marked thus  . The next in length is a Minim marked thus  equal to half a Semibreve, The next is a Crotchet marked thus  equal to one fourth of a Semibreve, The next is a Quaver thus  equal to one 8th of a Semibreve, The next is a Semiquaver thus  equal to one 16th. The next is a Demisemiquaver thus  equal to one Thirty Second part of a Semibreve .

E X A M P L E

One Semibreve is equal to 2 Minims or 4 Crotchets or 8 Quavers

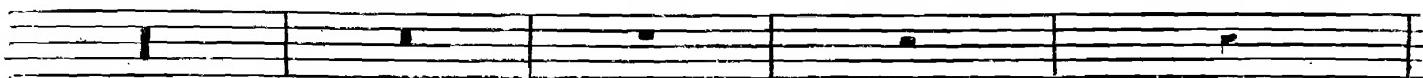


or 16 Semiquavers or 32 Demisemiquavers



Marks of the different Rests are

4 bars 2 bars 1 bar half a bar Crotchet rest



Quaver rest semiquaver rest demisemiquaver rest



A Dot placed at the end of any note, makes the Note after which it is placed half as long again ,

Dot explain'd

Example



Of Sharps, Flats, and Naturals.

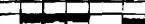
A Sharp, marked thus \sharp raises the note before which it is placed half a tone.

A Flat, marked thus \flat sinks the note half a tone lower. A Natural, marked thus \natural changes the note which has been Sharp or Flat to its natural state. Example  An extreme sharp marked thus \ddagger raises the note half a tone beyond the additional Sharp.

Example  **Explained** a Slur thus  to be played in one Bow.

Repeats, are marked thus  thus  and thus 

A 6 placed over any six Notes signifies that they are to be played in the time of four. A 3 placed over any three Notes signifies that they are to be played in the time of two. Ex: 

A note with a line or lines across thus  thus  and thus  or thus  is the same as   

A Shake, thus  explain'd  a turn Shake thus  explain'd
A Beat thus 

Apogiaturas, marked thus  have much the same effect as Notes slurred. 

Apogiaturas explained 

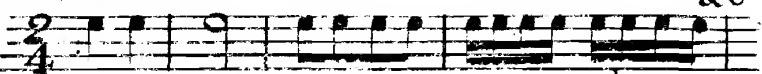
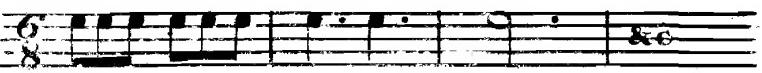
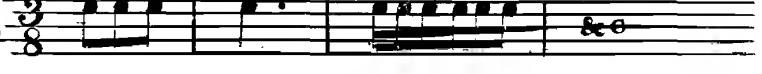
A Bar marked thus  dividing Music into equal parts.

There are only two sorts of time in Music one is common time or even numbers. The other is triple time or odd numbers. common time marked thus  signifies four crotchets in a bar. Example 

Triple Time marked thus  signifies three Crotchets in a Bar. Example 

All Compound times are much the same as the Common and triple times; if the top figure of Compound Time is an odd number, your measure will be three in a Bar, if the top figure is an even number, your measure will be either four or two in a Bar.

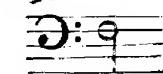
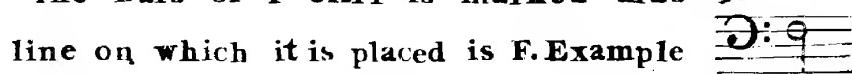
E X A M P L E

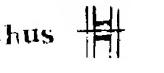
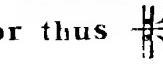
- $\frac{2}{4}$ denotes two Crotchets or two fourth parts of a Semibreve. marked thus 
- $\frac{6}{8}$ denotes six quavers or six parts of a Semibreve. marked thus 
- $\frac{6}{4}$ of a Semibreve, or six Crotchets thus 
- $\frac{12}{8}$ twelve $\frac{1}{8}$ parts of a Semibreve, or twelve quavers thus 
- $\frac{3}{2}$ three Minims thus 
- $\frac{9}{4}$ nine Crotchets thus 
- $\frac{9}{8}$ nine Quavers thus 
- $\frac{3}{8}$ three Quavers thus 

Sharps or Flats marked on the lines at the beginning of a piece denote that the notes on which they are placed must be played Sharp or flat throughout the Piece.

A Pause, marked thus 

Of the Cliffs

The Bass or F Cliff is marked thus  or thus  the line on which it is placed is F. Example 

The Tenor Cliff's Marked thus  or thus  the line on which they are placed is C.

Example

 C explain'd	 C explain'd	 C explain'd	 G explain'd
Tenor	Alto	Soprano	Treble



The Violoncello is tuned by fifths, but as the ear may not be accustomed to the sound of fifths you may tune the first string to A by a Harpsicord pitch pipe or tuning fork, then put your

finger upon the second string at the line H (see fingerboard) and tune it up till it becomes in unison with the first string open, then bring your finger on the line H 3^d. String, and tune it to the same sound, or unison as the 2^d. String open, then put your finger on the line H 4th string, and tune it in unison with the 3^d. string open; which will produce the 5th required.

On holding the Violoncello

Let the edges of the lower part of the Instrument rest on the Calves of your Legs, the edge of the back on the Left Leg, and the edge of the Belly or front on the right Leg, holding it sufficiently high to prevent the Bow from touching the knee.

Of the Position of the Hand .

Place the second third and fourth finger on the third string avoiding to touch the string with the first finger but hold it up right which will bring the ball of the hand close to the Neck of the Instrument, and at once form your position Always place your fingers at the distance described on the fingerboard, viz, the first finger on B whole tone, the other fingers of course will be right .

Of holding the Bow

Take it with the Thumb, and second joint of the middle finger only, and let the Hair come on the middle of the first joint, then bring down the other fingers, and if the Hair touches the third finger your position is right .

Of Bowing

Draw the Bow smoothly up and down, counting slowly four for each note; Begin with a down bow, observing, that if you use three parts of the length of your Bow down, the same length must be used up &c. do not lift the Bow off the Strings , this rule should be strictly attended to .

The Scale or Octave is divided in whole and half tones, beginning from the Nut.

Fingerboard for tuning

H

F fourth finger on half at D G C F observe that F is the 4th note of the Scale, and only half a tone from the

E third finger on whole at C[#] or D^b

G 3^d. String open

A first finger on whole tone at B.

B third finger on whole at C[#] or D^b.

C fourth finger at D. observe that C is the 8th note of the Scale and one tone from the

D First finger on B
whole tour, N.B.
see Fingerboard

E first finger
at B

A	1 st String open	0	first finger at B whole tone	1
B	1	2	second finger at C half tone	3

C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D



I Reccommend the following Lessons to begin with, Instead of playing over the Scale so frequently, as is usually done, by beginners, by which means, the Learner will arrive at a Knowledge of the Notes with more pleasure to himself, and also, in a shorter time. I have affixed the Scale at the beginning of each Page, in order to enable the Learner to find the Notes readily.

The diagram illustrates the tuning of a mandolin's four strings. The 4th string is tuned to G (3rd fret), the 3rd string to A (1st fret), the 2nd string to C (open), and the 1st string to E (1st fret). Finger placement is indicated by numbers below the strings: 0, 1, 3, 4 for the 4th string; 0, 1, 3, 4 for the 3rd string; 0, 1, 2, 4 for the 2nd string; and 0, 1, 2, 4 for the 1st string.

LESSON I.

G: 0 1 0 4 4 0 1 2 1 0 1 2 4 2 1 2

LESSON

A handwritten musical score for guitar, featuring two staves of music. The top staff uses a standard staff with a treble clef, and the bottom staff uses a bass staff with an bass clef. Both staves have a common time signature. The music consists of sixteenth-note patterns with various fingerings indicated by numbers above the notes. Measure 34 starts with a 3 over a 4, followed by a 0. Measure 35 starts with a 4, followed by a 0, then a 0. The score continues with a series of sixteenth-note patterns, ending with a measure that includes a sharp sign and a 3.

A musical score for 'The Star-Spangled Banner' on a single staff. The key signature is one sharp (F#). The time signature starts at common time (indicated by 'C') and changes to 2/4. Measures 1-4 begin with an upbeat of two eighth notes (D, E) followed by a quarter note (G). The melody continues with eighth-note patterns, including a descending scale-like run. Measure 4 ends with a half note (B) on the first beat of the 2/4 section.

A musical score page showing a single staff of music. The key signature is C major (no sharps or flats). The time signature is common time (indicated by '4'). The melody consists of eighth-note pairs connected by slurs. Grace notes are indicated by small dots placed before the main notes. Dynamic markings include '4' (forte), '0' (pianissimo), '2' (mezzo-forte), '4' (forte), '2' (mezzo-forte), '3' (mezzo-forte), '3' (mezzo-forte), and '4' (forte). The music concludes with a double bar line and repeat dots.

N.B.O. stands for Open string.

4th String 3^d String 2^d String 1st String

LESSON III

$\text{D}_\flat \text{C}$

LESSON IV.

LESSON V.

LESSON VI.

Da Capo al Fine

C D E F G A B C D E F G A B C D E F G

Andante

D U O T T O

LESSON VII

1 2 4

Pleyel

LESSON VIII.

Musical score for Lesson VIII, Andante. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp. The music is labeled "Andante".

Musical score for Lesson IX. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one sharp. The music is labeled "Lesson IX."

Continuation of the musical score for Lesson IX. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and have a key signature of one sharp. The bottom two staves are in common time and have a key signature of one sharp. The music continues from the previous page.



LESSON X.

The page contains ten musical staves, each starting with a clef (D or O), a key signature of one sharp (F#), and a '4' indicating common time. The staves are grouped by large curly braces. The music consists of various note patterns, including eighth and sixteenth notes, with some notes having stems pointing up and others down. The notes are primarily black dots on white lines, with some stems and beams added for clarity.

LESSON XI.

Grazioso

LESSON XI.

Grazioso

The image shows a single page of sheet music for a musical instrument, likely a flute or recorder. The music is arranged in ten staves, each consisting of five horizontal lines. The key signature is D major (one sharp), and the time signature is common time (indicated by 'C'). The tempo is marked as 'Grazioso'. The first staff begins with a grace note followed by a quarter note. The second staff starts with a eighth note. The third staff begins with a eighth note. The fourth staff starts with a eighth note. The fifth staff begins with a eighth note. The sixth staff starts with a eighth note. The seventh staff begins with a eighth note. The eighth staff starts with a eighth note. The ninth staff begins with a eighth note. The tenth staff begins with a eighth note. The music features various dynamics, including slurs and grace notes, and includes fingering numbers above some notes, such as '3' and '4'.

D E F G A B C D E F G A B C D E F G A
 1 2 3 4 0 1 2 4 0 1 2 4 0 1 3 1 3 1 2 4

Andante

LESSON XII.

Finis

A handwritten musical score for two voices, consisting of eight staves of music. The music is written in common time, with various key signatures (G major, C major, F major, and B-flat major) indicated by the letter 'C' with a sharp or flat sign. The vocal parts are separated by a brace. The score includes dynamic markings such as 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). The music features eighth-note patterns, sixteenth-note figures, and various rests. The title "LESSON XIII." is written in capital letters above the first staff.

LESSON XIV.

Fine

17



Hayden

Andante

LESSON XV.

Music score for a single staff in common time (indicated by a 'C'). The key signature is one sharp (F#). The music is labeled 'Andante'. The score consists of eight measures of musical notation, ending with a double bar line.

LESSON XVI

Tweed Side

Largo

104 Psalm

LESSON XVII

Scots Reel **LESSON XVIII** Moderato

Fal lal la in the Cherokee
Welsh Air **LESSON XIX** Andantino

LESSON XX

Andante

Exercise in three and four flats

Fingerings for the exercise:

- Staff 1: 2 1, 2 1, 1 3, 1 2, 1 2, 1 2, 1 2, 1 2.
- Staff 2: 1 2, 1 4, 2 1, 4 2, 1, 1 2, 4 2 1, 2 1, 2 1, 2 1.
- Staff 3: 1 2, 1 4, 2 1, 4 2, 1, 1 2, 4 2 1, 2 1, 2 1, 2 1.
- Staff 4: 1 2, 1 4, 2 1, 4 2, 1, 1 2, 4 2 1, 2 1, 2 1, 2 1.
- Staff 5: 1 2, 1 4, 2 1, 4 2, 1, 1 2, 4 2 1, 2 1, 2 1, 2 1.
- Staff 6: 1 2, 1 4, 2 1, 4 2, 1, 1 2, 4 2 1, 2 1, 2 1, 2 1.
- Staff 7: 1 2, 1 4, 2 1, 4 2, 1, 1 2, 4 2 1, 2 1, 2 1, 2 1.
- Staff 8: 1 2, 1 4, 2 1, 4 2, 1, 1 2, 4 2 1, 2 1, 2 1, 2 1.
- Staff 9: 1 2, 1 4, 2 1, 4 2, 1, 1 2, 4 2 1, 2 1, 2 1, 2 1.
- Staff 10: 1 2, 1 4, 2 1, 4 2, 1, 1 2, 4 2 1, 2 1, 2 1, 2 1.

Or:

- Staff 1: 1 3, 4 3, 1 4, 3 2, 1 4, 3 2, 1 4, 3 2.
- Staff 2: 1 3, 4 3, 1 4, 3 2, 1 4, 3 2, 1 4, 3 2.
- Staff 3: 1 3, 4 3, 1 4, 3 2, 1 4, 3 2, 1 4, 3 2.
- Staff 4: 1 3, 4 3, 1 4, 3 2, 1 4, 3 2, 1 4, 3 2.
- Staff 5: 1 3, 4 3, 1 4, 3 2, 1 4, 3 2, 1 4, 3 2.
- Staff 6: 1 3, 4 3, 1 4, 3 2, 1 4, 3 2, 1 4, 3 2.
- Staff 7: 1 3, 4 3, 1 4, 3 2, 1 4, 3 2, 1 4, 3 2.
- Staff 8: 1 3, 4 3, 1 4, 3 2, 1 4, 3 2, 1 4, 3 2.
- Staff 9: 1 3, 4 3, 1 4, 3 2, 1 4, 3 2, 1 4, 3 2.
- Staff 10: 1 3, 4 3, 1 4, 3 2, 1 4, 3 2, 1 4, 3 2.

Prelude in C



NB . A mark thus | signifies another Position, and a
mark thus : signifies another String

LESSON

Shewing the

Andantino

First Position

Sheet music for a string instrument in common time, showing a continuous sequence of measures. The music is divided into sections by brace lines. The first section starts with a treble clef, common time, and a key signature of one sharp. The music consists of eighth and sixteenth-note patterns. Subsequent sections change clef to bass (F), then alto (C), then tenor (G), then bass again (F). Each section includes fingerings (e.g., 1, 2, 3, 4) and string indications (e.g., 1, 2, 3, 4). Measures 1-10 are in common time, while measures 11-12 are in 6/8 time.

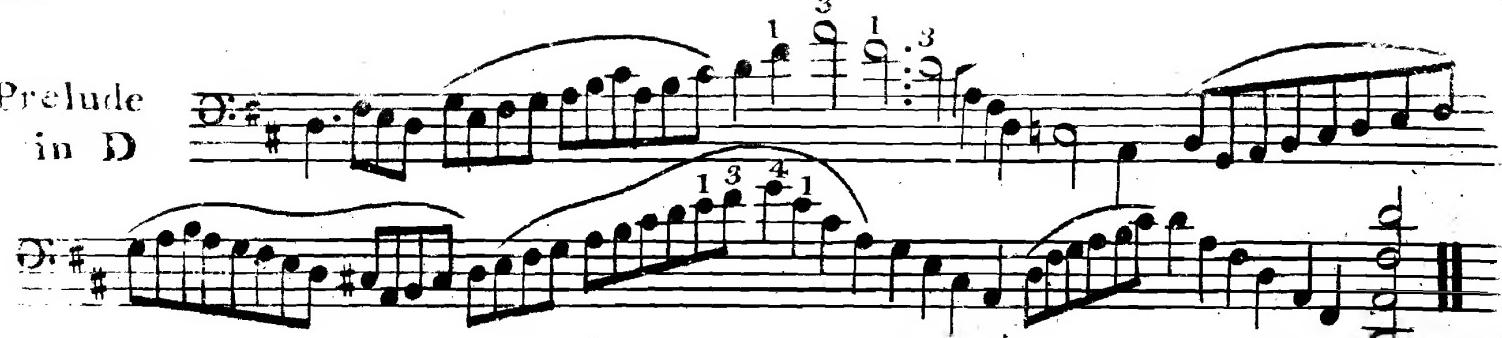
Prelude in E♭

Prelude
in E b

LESSON
on the
2^d. Position

Musical score for two voices, page 23. The score consists of ten staves of music for two voices, with measure numbers 1 through 10 indicated above each staff. The music is written in common time, with a key signature of one flat. The vocal parts are separated by a brace. Measure 10 concludes with a double bar line and the word "Segue" below it.

Prelude
in D



LESSON
on the same

Position

The musical score consists of ten staves of music for a bowed string instrument. The key signature is D major (two sharps). The time signature is common time (indicated by a 'C'). The music is composed of continuous eighth-note patterns with occasional sixteenth-note grace notes and slurs. Fingering is indicated by numbers above the notes: 1, 2, 3, 4. Bowing is indicated by '1', '2', '3', '4' above the bow direction. Technical markings include '1st', '2d', and 'S.' (slur).

二

Prelude in C

Prelude in C

LESSON
on the
3^d. Position

O:

1 4 2 4 2 1 4 3 4 1 3 4 1 4 3 4 b 2 4 4 3 4 b 2 4 1 4 b 2

1 4 3 4 1 3 4 1 4 3 4 1 3 4 1 4 3 4 1 4 3 4 1 4 3 4 1 4 3 4

1 3 4 2 d 3 d 4 d 3 d 4 d 3 d 4 d 3 d 4 d 3 d 4 d 3 d 4 d 3 d 4 d

2 d 3 d 4 d 3 d 4 d 3 d 4 d 3 d 4 d 3 d 4 d 3 d 4 d 3 d 4 d 3 d 4 d

Cadence

1 2 1 4 2 1 2 1 4 2 1 2 1 4 2 1 2 1 4 2 1 2 1 4 2 1 2 1 4 2

Prelude in D

The sheet music consists of two main parts. The first part, "Prelude in D", is a short piece of music for guitar, indicated by a treble clef and a key signature of one sharp. It features a series of chords and melodic lines with various fingerings (1, 2, 3, 4) and dynamic markings like accents and slurs. The second part, "Lesson on the 4th Position", is a more extensive section designed to teach the fourth fret position. It includes a diagram showing the 4th fret on the 6th string, with the 5th string muted. The music here is primarily focused on technique, with many eighth-note patterns and specific fingerings (e.g., 3-2, 1-3, 3-1) intended to demonstrate the new position.

A handwritten musical score for two staves, likely for mandolin or guitar, in common time and D major. The music consists of ten measures. Measure 29 begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure contains sixteenth-note patterns with fingerings (1, 2, 3) over two measures. Measures 30-31 begin with a bass clef, a key signature of one sharp, and a common time signature. The bass staff has eighth-note patterns with fingerings (1, 2, 3). The treble staff continues with sixteenth-note patterns. Measures 32-33 begin with a treble clef, a key signature of one sharp, and a common time signature. The bass staff has eighth-note patterns with fingerings (1, 2, 3). The treble staff continues with sixteenth-note patterns. Measures 34-35 begin with a bass clef, a key signature of one sharp, and a common time signature. The bass staff has eighth-note patterns with fingerings (1, 2, 3). The treble staff continues with sixteenth-note patterns. Measures 36-37 begin with a treble clef, a key signature of one sharp, and a common time signature. The bass staff has eighth-note patterns with fingerings (1, 2, 3). The treble staff continues with sixteenth-note patterns. Measures 38-39 begin with a bass clef, a key signature of one sharp, and a common time signature. The bass staff has eighth-note patterns with fingerings (1, 2, 3). The treble staff continues with sixteenth-note patterns. Measures 40-41 begin with a treble clef, a key signature of one sharp, and a common time signature. The bass staff has eighth-note patterns with fingerings (1, 2, 3). The treble staff continues with sixteenth-note patterns.

LESSON on the half Position

or

31

Exercise in Five Sharps

or 4 2 4 1 / 4 2 4 1 / 4 3 4 1 / 4 2 4 1 / 4 2 4 1 / 2

Da Capo

EXERCISES.

EXERCISES.

D: C

Begin the first with a down Bow and repeat it with an up Bow; play all the rest as they are marked, begin them with a down Bow.

The musical score is organized into eight staves, each representing a measure of music. The key signature is F major (one sharp). The time signature is common time (indicated by 'C'). The music consists of eighth and sixteenth notes, primarily in a single melodic line. Bowing instructions are placed above the staff, such as '1st d.', '2d.', '3d.', '4th', '5th', '6th', and '7th'. There are also 's' (sul ponticello) markings. The music is divided into measures by vertical bar lines.

Of the C L I F F S

The Tenor Cliff most Commonly used is five notes higher than the Bass Cliff. The following rule will prove an easy method to arrive at the knowledge of it: for Example take the Tune of God save the King and begin on the 2^d String which will at once transpose it into the Tenor Cliff.

Example in the

Bass Cliff



Example in the

Tenor Cliff



2^d String



Scale of the Tenor Cliff

Explain'd

The Treble Cliff is thirteen Notes higher than the Bass Cliff, but is generally played an Octave lower which brings it Six Notes higher than the Bass. the lowest Note is G 3^d. String Open .

Explained

The Counter Tenor Cliff is seven Notes higher than the Bass Cliff, but may be played one note lower than the Bass .

Explained

NB. when the Counter Tenor Cliff is used in a passage it must be played an Octave higher, that is, seven notes higher than the Bass .

The Soprano Cliff is three Notes lower than the Treble Cliff the lowest note is C on the 1st String

Explained

OF the SCALES

and the Fingering

C

D

E♭

E♯

F

G

A♭

A♯

B♭

B#

C

C#

D#

Eb

E#

F

G

A#

B

C

The following Examples will serve as a general rule for using the Thumb. NB. the o at the Beginning of each Example signifies the Thumb.

Example 1

Example 2

Example 3

Example 4

2^d String

Example 5

2^d String

Example 6

2^d String

Example 7

2^d String

Example 8

2^d String

Example 9

2^d String

Example 10

2^d String

Example 11

2^d String

Example 12

2^d String

Example 13

2^d String

Example 14

2^d String

Example 15

2^d String

Example 16

1^t String

Example 17

1^t String

Example 18

1^t String

Example 19

1^t String

Example 20

1^t String

OF OCTAVES

D

E

F

G

A

Of the Diatonic Scale.

As all Harmony and Melody are built upon the Seven Notes called Gamut, or Scale, it is necessary for a Performer to know the principles on which the Scale consists as it will enable him to play in tune correctly and with facility.

The Diatonic Scale begins with C and consists of whole and half tones, without the aid of Sharps or Flats. The whole tones are D^{2d}, E^{3d}, G^A, and B^{7th} and the F^{4th} and C^{8th} are the half tones N.B. the 8th note C, is called the Octave.

The Scale

whole tone from C. whole tone from D. half a tone from E. w. tone from F.
 Key note C 2d. D is 3d. E is and F 4th note of the Scale is only 5th G is

whole tone from G. whole tone from A. half a tone from B.
 6th A is 7th B is and C 8th note of the Scale is only

All Scales must be conformable to the natural Scale of C viz that the 4th and 8th Notes must be half tones and the 2d, 3d, 5th, 6th, and 7th Notes must be whole tones. take any note of the Scale of C for your Key note and write the notes common to its Octave. for Example, take B for your Key Note, and you will find that C is only half a tone from B. you must therefore add a # which will raise it to a whole tone. D is now become half a tone from C Sharp therefore D must have a # which raises it to a whole tone from C Sharp; E is now become half a tone from D Sharp but being the fourth Note of the Scale, E must remain natural, as it is. F is only half a tone from E, you must therefore add a Sharp which raises it to a whole tone, G is now become half a tone, from F Sharp, therefore G, must have

a ♯ which raises it to a whole tone; A is now become half a tone from G Sharp therefore A, must have a ♯ which raises it to a whole tone; B, is now become half a tone from A Sharp, but being the 8th Note of the Scale, it remains natural.

A musical staff with eight notes. The notes are labeled below the staff as B, C, D, E, F, G, A, B. Above the staff, corresponding to the notes, are the labels 1st, 2^d, 3^d, 4th, 5th, 6th, 7th, 8th.

Example 2^d.

Take B, Flat for your Key Note and you will find that C, is a whole tone from B ♭, D is a whole tone from C, and E, is a whole tone from D, but E being the 4th Note of the Scale E must have a Flat, F is now a whole tone from E Flat G is a whole tone from F, A is a whole tone from G, B, is now become half a tone from A, but being the 8th Note it remains flat. In B there is no necessity to flatten the 8th as it is already done, on the Key Note.

Of the Minor Scale.

The Minor Scale begins on A and consists of whole and half tones without the aid of Sharps or Flats. the whole tones are the 2^d, 4th, 5th, 7th and 8th the half tones are the 3^d and 6th.

Minor Scale

A musical staff with eight notes. The notes are labeled below the staff as key A, whole tone, half, whole, whole, half, whole, whole. Above the staff, corresponding to the notes, are the labels 3^d, 4th, 5th, 6th.

All Minor Scales must be conformable to the natural Scale of A, viz., that the 3^d and 6th Notes must be half tones, and the 2^d, 4th, 5th, 7th and 8th must be whole tones.

For Example take E, for your key note and you will find that F, is only half a tone from E, you must therefore add a \sharp , which will raise it to a whole tone, G, is now become half a tone from F sharp, but G, being the 3^d note of the Scale the G, remains as it is. A, is a whole tone from G. B, is a whole tone from A. C, is naturally half a tone from B, and being the 6 note of the Scale the C, remains as it is. D is a whole tone from C and E, is a whole tone from D, and the 8th note of the Scale.

The Cromatic Scale consists of twelve half or semitones each of which may become a Major and minor Scale making altogether twenty four Keys in Music.

Chromatic Scale

Observe that G \sharp has the same sound on an Harpsicord as A, flat, A \sharp is the same as B, flat C \sharp is the same as D, flat F \sharp is the same as G Flat; the same rule holds good with all Sharps and flats. NB if you begin in a key regulated by flats your notes in succession, must be marked flat, the same of Sharps, if you begin in a key regulated by Sharps you must mark Sharps.

for Example mark D \flat and not C \sharp

Of TIME.

To become a good timest it is necessary to count while you play rather loud, the number contained in each Bar, Viz, if Common time you count four, if Triple time you count three in a Bar. but as it is difficult to play and count at the same time, it will be easier to count 8 in the given time of 4 until you are master of your piece, you may then count four in the time of eight, which comes to the same.

The musical score consists of five staves of music. The first staff is in common time (C) and shows a continuous sequence of eighth notes. The second staff is also in common time (C) and shows a similar sequence. The third staff is in common time (C) and features sixteenth-note patterns. The fourth staff is in common time (C) and shows another sequence of eighth notes. The fifth staff is in 3/4 time (3/4) and shows a sequence of eighth notes. Each staff has numerical counts (1, 2, 3, 4) written below the notes to indicate the timing.

(D:) 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1^t. Position (D:) 1 2 4 4 2 1 1 2 4 4 2 1 1 2 4 4 2 1 1 2 4 4 2 1 1 2 4 4 2 1

1^t. Position (D:) 1 2 b 4 4 2 1 1 2 b 4 4 2 1 1 2 b 4 4 2 1 1 2 b 4 4 2 1 1 2 b 4 4 2 1

1^t. Position (D:) 1 3 b 4 4 3 1 1 3 4 4 3 1 1 3 4 4 3 1 1 3 4 4 3 1 1 3 4 4 3 1

2^d. Position (D:) 1 2 4 4 2 1 1 2 4 4 2 1 1 2 4 4 2 1 1 2 4 4 2 1 1 2 4 4 2 1

2^d. Position (D:) 1 2 b 4 4 2 1 1 2 b 4 4 2 1 1 2 b 4 4 2 1 1 2 b 4 4 2 1 1 2 b 4 4 2 1

2^d. Position (D:) 1 3 4 4 3 1 1 3 4 4 3 1 1 3 4 4 3 1 1 3 4 4 3 1 1 3 4 4 3 1

3^d. Position (D:) 1 2 4 4 2 1 1 2 b 4 4 2 1 1 2 4 4 2 1 1 2 4 4 2 1

3^d. Position (D:) 1 2 # 4 4 2 1 1 2 # 4 4 2 1 1 2 4 4 2 1 1 2 4 4 2 1

3^d. Position (D:) 1 3 4 4 3 1 1 3 4 4 3 1 1 3 4 4 3 1 1 3 4 4 3 1 1 3 4 4 3 1

4th. Position (D:) 1 2 4 4 2 1 1 2 4 4 2 1 1 2 4 4 2 1

TERMS MOST COMMONLY USED IN MUSIC.

Grave,	Signifies eight in a Bar, Slow.
Adagio,	Rather quicker than Grave.
Largo,	Not so slow as Adagio.
Larghetto,	Not so slow as Largo.
Andante,	Four Crotchets in a Bar Slow.
Andantino,	Not so slow as Andant.
Allegretto,	Quicker than Andante.
Allegro,	Very quick.
Presto,	Fast.
Prestissimo,	Very Fast.
Pia or Piano,	Soft.
Forte or Forte,	Loud.
Diminuendo,	A gradual decrease of Sound.
Dolce,	Soft and sweet.
Duetto or Duo,	Music in two parts.
Cadenza,	A pause or extempore flourish.
Amoroso,	Amourously.
Afectuoso,	Tenderly.
D.C. or Da Capo,	Begin again and end with the first strain.
Grazioso,	Gracefully.
Legato,	with a smooth Bow.
Meno,	Less.
Poco,	Much.
Non Troppo,	Not too quick.
Piu,	More.
Rondo,	An air ending with the first movement.
Mezzo Piano,	Means half.
Siciliano,	Pastorale Style.
Stacato,	Distinct.
Segue,	The same.
Tacet,	Silent.
Tutti,	Altogether.
Volti Subito,	Turn quickly.
Cresendo,	Gradually.
Cantabile,	In a singing maner.